THE MODERN DESIGNER

TT
590
.B62

LIBRARY OF CONGRESS.
TT 590
Chap. Copyright No.
Shelf B62
UNITED STATES OF AMERICA.

. . . THE . . .

MODERN - DESIGNER.

A WORK SHOWING THE NATURAL WAY OF
PRODUCING GARMENTS THAT ARE
PERFECTLY BALANCED,
STYLISH AND
GRACEFUL.

BY

L. N. BISHOP.

Library of Congress
Two Copies Received
JAN 5 1901
Copyright entry
Dec. 21, 1900
No. a 30855
SECOND COPY
Delivered to
ORDER DIVISION
JAN 10 1901

ENTERED ACCORDING TO ACT OF CONGRESS, IN THE OFFICE OF THE LIBRARIAN OF CONGRESS, AT WASHINGTON, D. C., BY
LOUIS N. BISHOP,
IN THE YEAR NINETEEN HUNDRED.

INTRODUCTION.

HAVING a number of years of practical experience and meeting with great success in my methods of designing garments, I have concluded to give the public a work on this subject, that will fill a long felt want, as I think the contents of this book will plainly show.

Cutters and practical men in the tailoring and clothing business will agree with me that the large number of publications on this subject are incomplete, in as much as their teachings to a great extent are impractical.

The authors of these works write principally upon theory. They either withhold their knowledge from the trade intentionally, hoping to gain your patronage in another way, or they are writing things of which they are entirely incapable of discussing.

My object will be to give you a work with all my practical experience, a work which will enable you to produce perfect fitting garments, giving all the points necessary for cutting garments for differently shaped individuals, and for altering garments that do not fit or hang properly.

One of the faults of many systems now in use is their complication. A young cutter after being taught one of these systems will find that it requires all his faculties to retain the points taught him, and will be unable to use his better judgment in making a well fitting garment for a figure out of the ordinary, simply because he is taught to adhere so closely to his system. This all cutters of experience know is impossible. A cutter must use judgment in cutting garments for oddly shaped figures.

I have endeavored to explain my methods in as simple a manner as possible, showing how the measures are taken and how applied when drafting; giving the "whys and wherefores" of same, and I am satisfied that if you will study this system carefully, you will see that all my changes for different measures are consistent.

There is a great deal said and published on garment cutting at the present day, by persons who have never had any practical experience, and their theories, etc., seem very plausible on paper. But, when put to practical tests their shortcomings are very much in evidence.

I have no desire to detract from any one's credit in the above, and will not use any personal remarks in this work. While I fully appreciate that too much criticism is not relished by the public, I am nevertheless compelled to draw a few comparisons, in order to better illustrate the consistency of my methods and show the difference between the right and wrong way of producing garments.

You often see a draft of a garment published, purporting to be first-class, but which falls short of the merit attributed to it. Follow the directions closely and make a pattern by this same draft, and see what you will have. The large percentage of cutters will immediately see that the thing is impractical and pay no further attention to it; while there are others who will use the draft, and when the suit is tried on, they will be dismayed, and well they may be, because it may have so many faults that it will make your brain whirl in trying to devise some alterations whereby you may make it fit. But you will devise in vain, as the thing is hopelessly "killed", and then this cutter will wonder why he cannot make a "fit", and will in all probability try something else with the same result.

Of course, he will eventually become discouraged, and his occupation will have no further attraction for him. He will lose interest and ambition, and remaid in a small position with a small salary, thinking he is worth no more, while if he had one good system (and I have no hesitancy in recommending the one in this book), one that he could understand and apply his own good judgment thereto, he would soon derive enough satisfaction for himself and his customers to show that he was on the right track.

A cutter cannot afford to deny himself a work of value in his occupation, because what would cost

him a few dollars now would bring him many times the amount in return in the future, providing he invested his money judiciously: invested it in a work that is superior, not in old systems that have always caused a cutter more or less trouble—but in a system that will explain its points clearly to the cutter, leaving no doubt in his mind as to its superiority.

Have you ever taken time to think that the cutters of to-day have the same troubles with ill-fitting shoulders and poorly balanced garments that cutters had fifty years ago? This should not be, since all scientific studies have advanced wonderfully in the last fifty years. Garment cutting should keep pace with the times, and any cutter that continues to cut ill-fitting garments, when there are publications with the advanced methods of producing garments in circulation, certainly denies himself benefits that are the result of the general law of natural advancement.

It is easy to say that this or that system is perfect, but not so easily proven, as a great many cutters have found out, when the motives for locating different points on a draft cannot be explained consistently even by the ones teaching these systems—when I say that the system I publish establishes all these points correctly, I know whereof I speak. I would call your careful attention to the first dratt in this book, which shows where the shoulder point should be. All intelligent cutters will notice how consistently this point is established, leaving no chance for argument. You cannot possibly deviate from this method, if you want to locate this point correctly. Read the article in connection with this draft, which I explain thoroughly.

Being aware of the large number of writings on this subject, and the convincing arguments put forth to sustain these writings, I fully realize what is required of me to publish a book on cutting that will meet the approval of all cutters, and designers. It would be folly on my part to compile a work on this subject, were I not convinced that it would be appreciated, and be found thoroughly practical by all cutters. What I mean by "practical" is that it will produce garments, that should and will be worn by all persons desiring stylish, perfect fitting and pleasing garments. The word "practical" is so often misapplied in this connection that I think it best to define my meaning in the matter.

What are the points required for stylish, perfect-fitting and pleasing garments? I will define them. A coat should set neatly to a man's neck, close up in the center, and gradually sloping downward to the first button. A coat should be perfectly smooth in the shoulders, and in front of the arm. A sleeve should always fit the seye, because an ill-fitting sleeve destroys the beauty and ease of the garment, as we all well know. A coat should fit well and neatly in the body, and at the same time feel comfortable. You will find it pretty hard to convince a good dresser that his coat fits, if it feels uncomfortable to him.

A vest should fit just as well as a coat, and should be drafted in the same way, as you will notice I do.

Trousers require considerable care and judgment in dratting, owing to the many differently shaped subjects you will have to please. A careful perusal of my article on trousers will show you that they are not only thoroughly perfect in their construction, but are also far superior to any trouser system yet published A glance at my draft on trousers will convince you of their superiority. This is the first time this draft has ever been published, and is alone worth many times the price of this entire book. It is the only dratt producing trousers that actually conform to the legs. I am somewhat partial to these trousers, knowing their merits, and knowing they have never before been given to the public. Read the explanations accompanying these trousers.

I would call your attention to the sleeve draft in this volume. That this sleeve is perfect, no one with experience can deny. It is simply cut to fit the seye, as all sleeves should do. How many garments that have fit perfectly without the sleeves at the "try on", have been ruined by putting in an ill-fitting sleeve. The customer may be satisfied with the garment, and some cutters think that is all that is necessary. But let this same customer come in contact with a man who has a well cut coat with a perfect-fitting sleeve, and you will have little trouble in distinguishing the stylish and graceful garment.

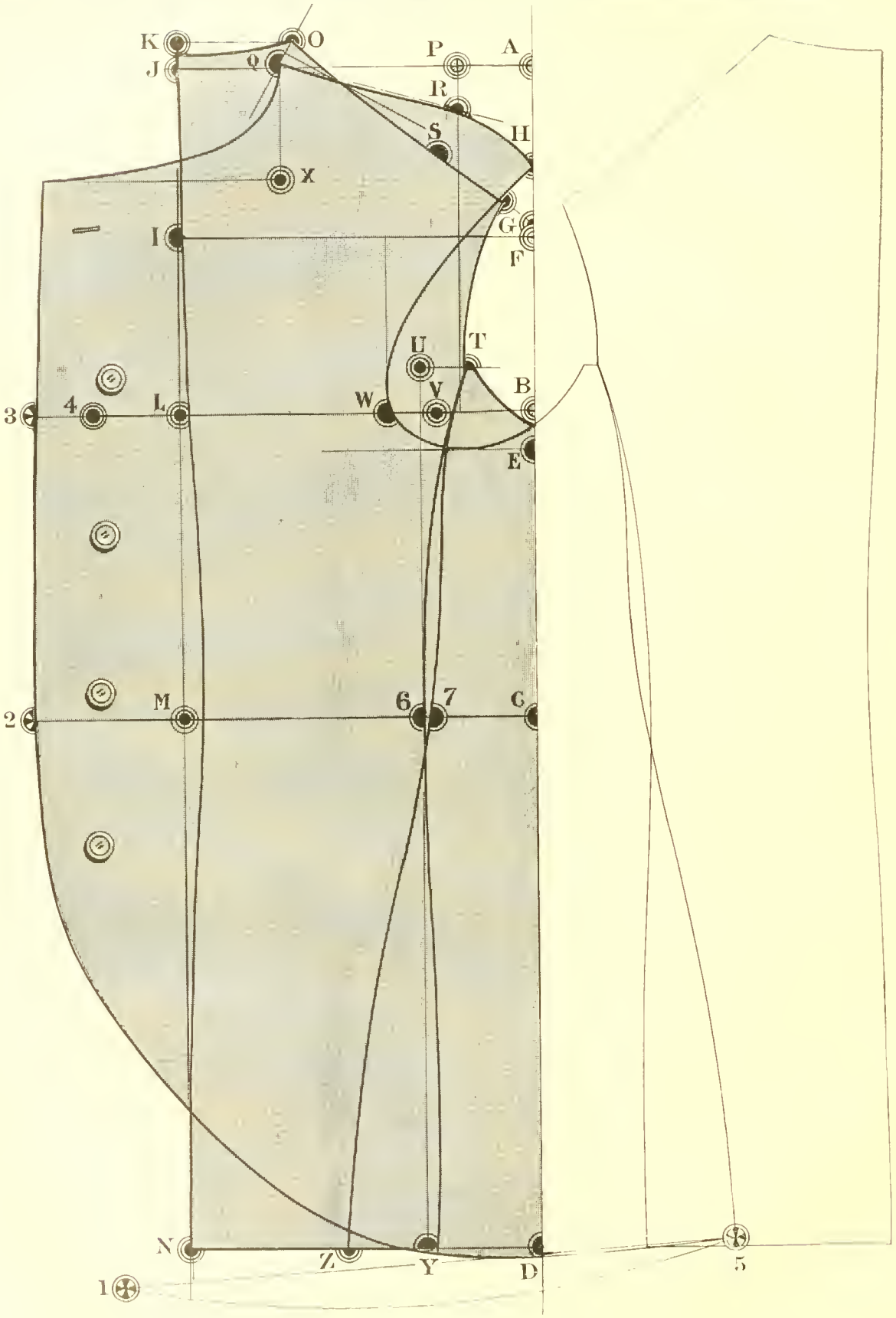
After all is said these small items are what constitute a stylish garment. Because a garment fits does not signify that is all that is required. A garment must be a combination of fit, style, ease and grace, and all these requisites can only be acquired by a properly balanced garment, a well shaped gorge, a perfect-fitting sleeve, a smooth fitting shoulder, and last, but not least, the shaping

of the seye, are factors that cannot be overlooked. I speak of all these points and show the proper method to be adopted in bringing them to perfection, in the article connected with the coat drafts in this work.

A cutter's education is not complete unless he is efficient in grading. Grading is invaluable to all cutters, especially those who cut for the road trade, because it enables them to produce their own block patterns, which they will find far superior to any they can buy. I explain this subject thoroughly in the grading methods found in this book. These methods will produce your blocks true to your model. Read the article on grading, and you will see how important it is you should be well versed in this particular branch of designing garments.

One glance through this work will convince you that it is the most complete book ever published in the interest of garment cutting, treating more subjects, (and in a way that cannot fail to bring success to the close student thereof), than any publication of its kind ever issued.

I respectfully submit the contents of this book to your most critical observation.



4-BUTTON SACK.—Showing Shoulder Point in its proper place.

TO DRAFT 4-BUTTON SACK ON OPPOSITE PAGE.

FIRST fold your paper, making a crease as shown in cut from A to D, the light lines of draft are folded under shaded part.

Square line from crease to J.

From A to B is depth of scye; to C, natural waist, and to D is full length. F is half way between A and B.

E is $\frac{3}{4}$ inch below B.

Square lines F, B, E, C and D.

From B to 4 is blade measure.

4 to L is $\frac{1}{8}$ of blade on square.

Square up and down from L. To get points O and P, add 4 inch to half of breast, which in this case makes 19, then go out $\frac{1}{8}$ of 19 on square from J to Q.

From Q to P is $\frac{1}{4}$ of same amount (19).

O is $\frac{1}{2}$ inch out, $\frac{3}{8}$ inch up from Q. Square down from Q and P. Draw line from O to $\frac{1}{4}$ inch above F.

G is 1-16 breast from line P.

T is up $\frac{1}{4}$ of distance between B and F.

T to U is 1-16 breast. Square down from U to Y.

Shape back as represented, coming in $\frac{1}{2}$ inch at M.

Shape from half way between J and K to O, then on to G, on to T and finish side seam as represented.

Measure from B to L; apply this at B and continue to V for blade measure. V to W is $1\frac{1}{4}$ inch. From K to O and W to Q is first over, and $\frac{1}{4}$ inch.

This measure should terminate on line running down from Q.

From L to S and V to R is second over, with $\frac{1}{4}$ inch deducted.

Draw small line half way between O and Q, as shown in cut.

Square up to O from this line and down to Q, which establishes shoulder point.

Shape front shoulder seam from H through R on to Q.

From Q to H is same length as O to G.

Shape scye from H touching line W and going down to line E.

From Q to X is $\frac{1}{8}$ breast.

Square out from X, shape gorge as represented.

Measure from B to L; apply this at B, and measure to 3, which is $\frac{1}{8}$ of full breast, and $3\frac{1}{2}$ inches. Square down from 3.

Now use a tracer, and trace through the outlines of back, and side seam of forepart, as illustrated by light lines. Then unfold the paper, which will give you a draft like the cut. Measure side seam of back and make side seam of forepart same length. Then sweep from 5 by Q to 1, which is two inches from line K and N. Finish front and bottom, as illustrated.

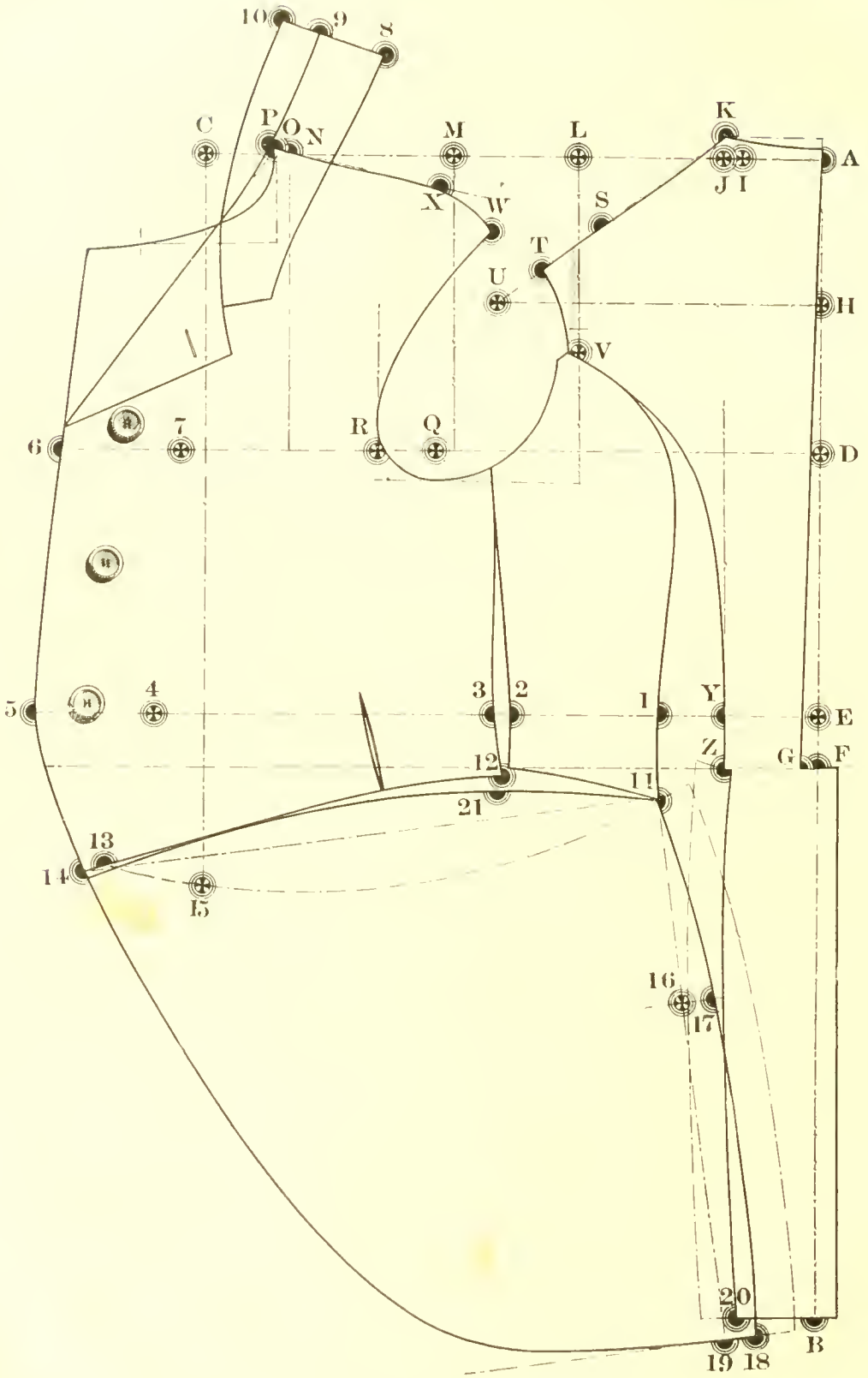
Give this cut your close attention, and study the shoulder point carefully, and you will see that it will be impossible to misplace the shoulder point. It shows the coat in the same position, as when worn, and when the shoulder point is directly in front of the part it joins on the back, it will be impossible for a shoulder to draw wrinkles. In making a draft, you will notice by lapping the point over by the small line between O and Q, that point O will always meet point Q exactly. This, of course, is plain to be seen

Now, the point which proves that this shoulder point is right is the line where the coat turns a man's body. This is shown on cut where the shading discontinues. Well, if this is the turning point of the coat,—that is, its extreme point on the sides, neither front nor back, then you may be sure that the shoulder is perfecet, since all that is required is that the shoulder point should meet the point on the back over the shoulder, preventing any drawing.

Now, you will see this turning point is correctly established, by noticing that the blade measure controls this point. If a man's back or blades be large, it will, of course, give him more width from B to L, and if blades be small, it will give him less, always controlling the shoulder point; or we might say that the shoulder point must always be even with the point on the back, at neck, your dimensions being gotten from this point, constructing the coat in front and back evenly to conform to the breast and blade measures.

You can illustrate this yourself by taking a finished coat and laying it flat upon your table in the same shape as this draft, with the crease running down under the arm; then smooth your shoulder until the front and back are perfectly flat, and the whole side of the coat is also smooth and flat front and back. This will then show you where the turning point of the garment you have is. Then move this same crease under the arm back about $\frac{1}{2}$ inch; that is, crease the coat $\frac{1}{2}$ inch further back, and you will notice that the shoulder will not be smooth. This will plainly show that the shoulder point is entirely regulated by the turning point of the coat, and that this turning point is regulated by the blade measure. Therefore, if you get a true blade measure, you cannot possibly make any error in establishing your shoulder point by this method.

Read this article carefully, and if you do not understand it the first time, go over it again, and you will be well repaid for so doing, because it will give you a clear knowledge of the location of the shoulder point.



3-BUTTON CUTAWAY FROCK.

FOR DRAFTING THREE-BUTTON FROCK.

SQUARE lines A B and A C.
A to D is depth of scye
A to E to F and to B are natural, fashionable waist, and full length.
H is half way between A and D.
Square lines H, D, E, F and B.
A to G is ½ full breast.

To locate points I, L, M, and N, add 1 inch on half breast measure, making 19 inches; then go out. From A to I is ⅛ of 19 I to L is ¼. C to N is ⅛, and from N to M is ¼.

Square down lines L, M, N and C.
U is ⅛ of 19 (or 1 inch more than half breast), from line L.
From I to J is ½ inch.
J to K is ⅜ inches.
Draw line from K to U.
From line L to T is 1-16 breast.
V is ⅛ of distance between line H and D.
F to G is ½ inch.
G to Z is ⅛ breast. Square up from Z.
Shape back as represented, making bottom of back skirt same width as from F to Z.
Y to I is 2 inches.
This is for normal figures only.
(Read notes in connection with "waist suppression")
Shape back seam of side body.
From D to Q, less the amount between back and side body on breast line is blade measure.
From Q to R is 1⅞ inches.
Whatever distance Q is forward of line M, place O ½ this distance from N.
From A to K and R to O is 1st over measure and ¼ inch.
From D to S and Q to X is second over measure, and ¼ inch deducted.
Shape shoulder seam of forepart as illustrated
O to W is same distance as K to T.
Draw line ⅜ inch below breast line. Shape scye from W touching line R going down to ⅜ inch line on to back, coming ¼ inch forward from back as illustrated.
Go down ⅛ breast from O and square out for gorge. Shape Gorge. From D to 7 less the amount between back and side body is ½ of full breast. 7 to 6 is 3½ inches.
From back seam on natural waist line to Y and from 1 to 2 and from 3 to 4 is ½ of full waist.
4 to 5 is 3½ inches.
Shape front as represented:
Measure back from forward of V to Z and make side body same length and ¼ inch from same point to 11.
Sweep from 11 by 0. 15 to 13 is 3 inches.
Draw line from scye for side body seam as illustrated taking out ½ inch at waist.

The width of side body should be made by the cutter's judgment to harmonize with the size of coat.

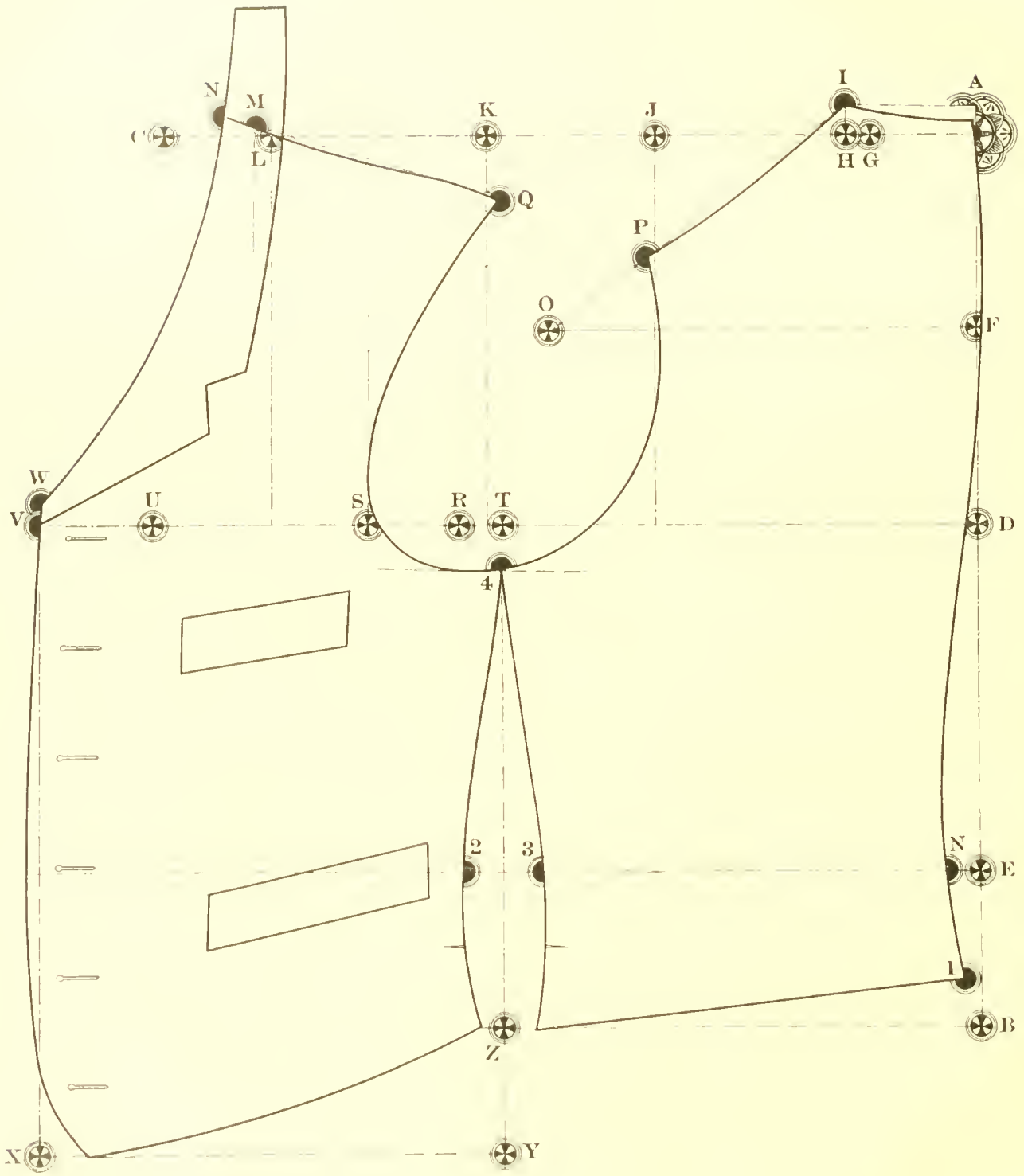
Shape bottom of side body from 11 to fashionable waist line, and bottom of front from 12, which is ⅜ inch below side body on to 14, making a gradual curve as illustrated

FOR DRAFTING SKIRT.

Draw straight line from 11 to 14, square down by this line to 19. 11 to 16 is 6 inches. From 16 to 17 is 1 inch, and 19 to 18 is 1 inch.
Shape back of skirt from 11 through 17 on to 18.
The distance from 11 to 18 is ¼ in. more than from Z to 20
Square across from 19 at full length of skirt by line 11 and 19.
12 to 21 is ½ inch.
Shape top of skirt from 11 through 21 on to ¼ inch below 14 as illustrated.
Shape front and bottom as represented.

THE COLLAR.

Draw straight line opposite top button to O
Crease the lapel at this line and lay back as illustrated. Then lay your paper underneath.
Draw a curved line from break at gorge through P ¼ inch in front of O on to 9.
9 to 10 is 1¼ inches.
Curve line from 10 on to the gorge as illustrated.
9 to 8 is 2 inches, or whatever width of collar desired.
Draw line from 8 and finish, making step in collar same as lapel, unless style dictates otherwise.



VEST DRAFT.

FOR DRAFTING VEST.

SQUARE lines A B and A C.

A to D is depth of scye, and to E is natural waist.

F is half way between A and D.

Square lines F, D and E.

A to C is ½ of full breast measure.

To get points I, J, K and L, do same as in the coat draft.

Add 1 inch to half of breast measure, which in this case makes it 19 inches

A to G is ⅛ of 19. G to J is ¼.

C to L is ⅛ and L to K is ¼.

Square lines J, K and L.

G to H is ½ inch. H to I is ⅞ inches.

O is ⅛ of 19 or of half breast with 1 inch added, from line J. Draw line from I to O

E to N is 1 inch.

Shape center, top and shoulder of back.

D to R is blade measure. R to S is 2 inches.

M is half the distance forward of L, as R is forward of line K. From A to I and S to M is first over measure; no addition since S is ¼ inch further forward, than same point in coat draft.

From D to 2 inches from P on shoulder seam, and S to same place on front shoulder is 2nd over, and ¼ inch is deducted.

Shape front shoulder.

M to Q is same distance as I to P.

Shape scye as illustrated, going 1 inch below breast line.

From center of back at D to U is ½ of full breast.

U to V is 2½ inches

Square down from V.

A to I and M to W is opening and ½ inch and on to X is full length and 1 inch. M to N is ⅞ inch.

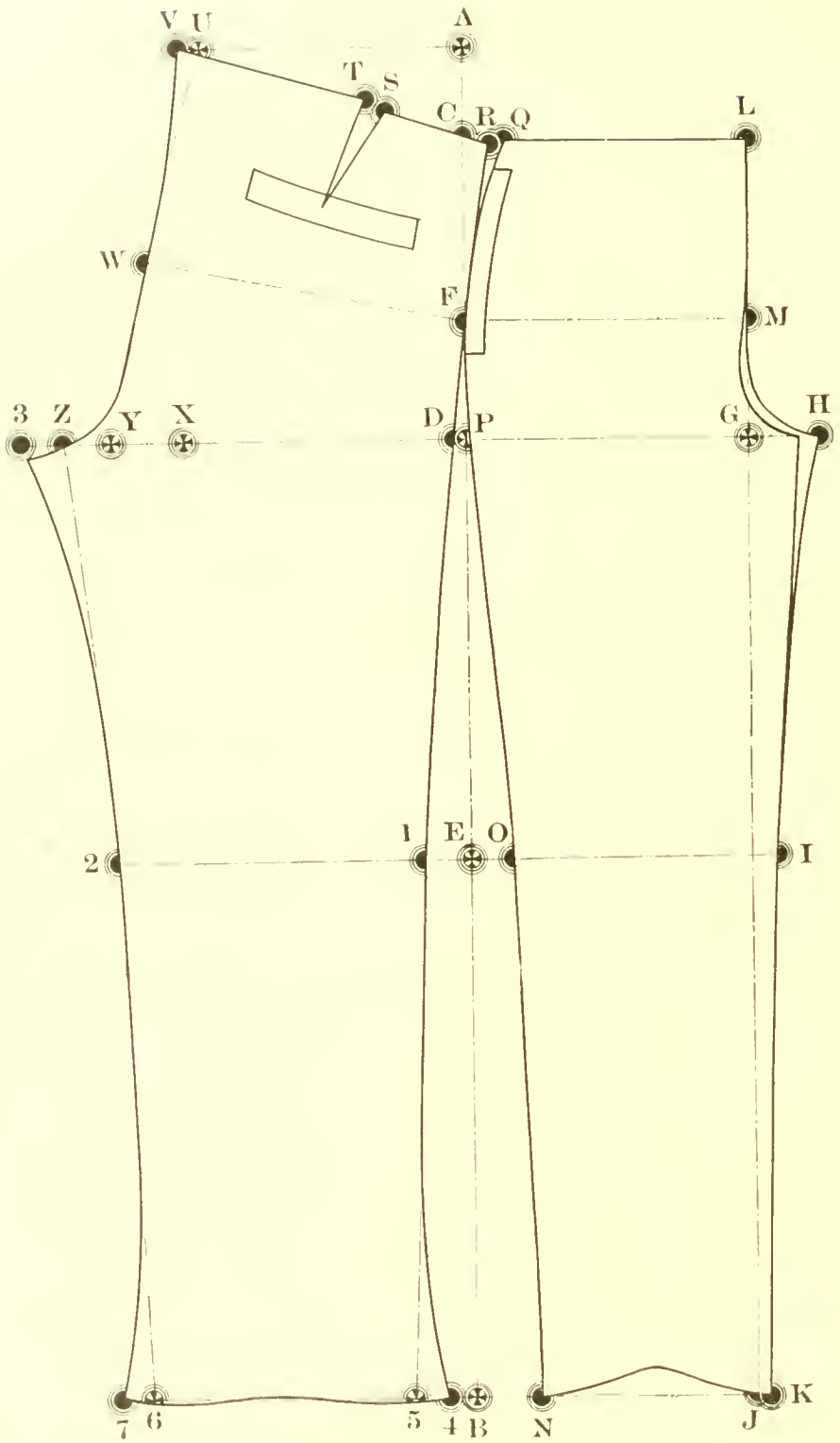
Shape opening and front curving out ½ inch from line as illustrated.

Square over from X

T is half way between D and V, square down from T.

Y to Z is 2⅞ inches.

Square across from Z. Measure from N to front of vest with tape and whatever amount you have over ½ full waist measure, and 2¼ inches, take out between 2 and 3, divided equally from line in center. Shape under arm seam and bottom of front and back as illustrated; draft collar as illustrated, to be sewed on flat as per illustration.



TROUSERS-DRAFT.

DIRECTIONS FOR DRAFTING TROUSERS.

THE measures are as follows:

Outseam, 42; Seat, 37; Knee, 18; Inseam, 32; Kees, 27; Waist, 32; Ankles, 26; Bottom, 17.

Draw line from A to B near the center of paper.

From A to C is $\frac{1}{6}$ seat; from C to B is outseam; from B to P is inseam; E is 2 inches above, half way between B and P.

Square lines from A to V, C to L and P, E B across both ways.

From E to O is $1\frac{1}{2}$ inches; from E to I is $1\frac{1}{2}$ inches.

From B to N is 2 inches, and B to 5 is 2 inches. The amount taken out between knee and bottom are for this draft only. The amount taken out between O and I, and N and 5 are regulated by measures around the knees and ankles.

(Read notes in connection with trousers.)

From P to G is $\frac{1}{2}$ seat; from G to H is $\frac{1}{8}$ seat. Square up and down, from G; from L to Q is $\frac{1}{4}$ waist; O to I is $\frac{1}{2}$ knee. N to K is 1 inch less than from O to I, shape forepart as represented. I to 2 is $\frac{1}{2}$ knee and 1 inch, 5 to 6 is 1 inch less than from 1 to 2. Measure with tape from K to N; apply at 5 and measure to 6, which on this draft is 16 inches. The bottom being 17 inches, or 18 inches, with seams, 2 inches more than 16 inches, which should be divided equally 1 inch on each side from 5 to 4, and 6 to 7. Draw straight line from 1 to 5, from Q to R is $\frac{1}{2}$ inch. Shape side seam of back part from R through D, about 1 inch from P, then through 1 to 4.

From L to Q and R to V is $\frac{1}{2}$ of full waist, and $2\frac{1}{4}$ inches.

D to X is $\frac{1}{2}$ seat. X to Y is $\frac{1}{8}$ seat. Y to Z is $\frac{1}{2}$ seat, and Z to 3 is $1\frac{1}{4}$ inches.

Draw line from Z to 2, and 2 to 6.

From M to F on to W is $\frac{1}{2}$ of full seat, and $1\frac{1}{2}$ inches. This measure is applied about 4 inches above G and measured as per dotted lines.

U is $\frac{3}{4}$ inches from V. Draw line from U to $\frac{1}{2}$ inch back of Y. T is half way between U and R. T to S is $\frac{3}{4}$ inch.

Finish back part as represented. Bring line at croteh $\frac{1}{2}$ inch below 3.

Some Facts About Trousers.

Where is the man who does not like nice fitting trousers, and how seldom does he get them unless he has a well proportioned form and well shaped legs? What is the cause? First let me tell where the faults of ill-fitting trousers are, and then explain the causes.

One of the faults often found in trousers is this: When, after you have used great care in getting the waist and seat measure correctly, the trousers pull up in the center of the back, laying a fold up and down, and the customer says they are too tight in the seat, while you say they cannot possibly be tight, as there is surplus goods at this point. He will also say they are too tight in the waist, buttoning too close in the front. You say it is impossible, as there is also surplus goods at the waist in the back.

You will notice that this fault occurs mostly on people who have a very small seat measure. The fault is simply this:

Notice the top of back part at point R on the trouser draft. Whenever this fault occurs, this point is thrown forward too much. This point should be thrown forward only on trousers with large seat measure and backward for those with small seat measures.

Look at your present system, and see if it does not teach you that the larger the seat, the farther you go back to get point V, which will necessarily throw point R farther back; and those with small seat measures, just vice versa. Your system may not teach you this, but I must say that I have seen a great number teach this very thing. Well to show how wrong this is, just take a pant pattern, laying the back part on your table, place a weight below point 3; lay one hand at the knee, and move point R backward with the other until you have a straight line from knee notch to point R; see how much length and fullness you have over the seat; then you might cut off about 1 inch at point R, running it in to nothing at first notch, and add this amount in the back; then use the same process, moving point R back until you have a straight line; see how much shorter the length, and less fullness you will have over the seat.

Now where do we require the length and fullness for a man with a prominent seat, or one with a less prominent seat?

The man with a prominent seat will require of course, more length and fullness over the seat than a man with a less prominent seat, just as sure as he will require more depth of seye if he has a full round back. You always give a man more length for the rise on the back of trousers if he has a large

seat, and also less if he has a smaller seat, which is correct. But you have the back part swung either too far forward or backward. The consequence is, if it is swung too far forward for a man with a small seat measure, when the trousers are pulled up making the outseam straight, you will have too much fullness over the seat. You have not allowed the seat of the trousers to rest where you took the seat measure with your tape line, because the back of the pants will be pulled up by the man's suspenders and pulling this surplus length up, and consequently throws folds up and down, making the pants decidedly uncomfortable. The crooked outseam will either do this, or leave a surplus just below the seat, giving the trousers a very bad appearance.

If the reverse is the case, and this point "R" is placed too far back, making the outside seam too straight for a man with a large seat, you will find, when he sits down, that he will have entirely too much goods in the front. So you will see the longer a man's seat is in proportion to his waist, the more curved should be his outseam on the back part of his trousers; and the smaller his seat compared with his waist, the straighter should this seam be. This is a point which you will see my trousers give.

Among other faults occurring in poorly cut trousers are these:

When the inseam is swung either too far in or too far outward, wrinkles will be drawn, which spoil the beauty of the pants. In the former case the trousers will invariably draw from the center seam at the knee toward the center to the crotch in the back. In the latter case, they will throw wrinkles from the inseam at knee toward the outseam at seat, and also wrinkle in the crotch in front. You will notice that the closer a man puts his legs together, the more they will wrinkle in the crotch, showing conclusively that the seam is swung too far outward. Since you cannot guess at how far to swing the inseam in, you will have to take the measure I show around both knees, as I explain it in my measuring directions. This will give you the exact shape of the man's legs.

These same wrinkles are sometimes produced by hollowing out the crotch too much in front, which should always be avoided in cutting trousers.

Where the trousers draw wrinkles from the outseam at knee across the back upward, it is plainly evident there is not enough goods at the outseam at knee, making the pants touch this point. To illustrate this, you have only to notice that the farther a man's legs are apart, the more this point will be in evidence, because the trousers hang at the knee, and pull inward and upward.

A great many cutters see these wrinkles in their trousers, but pay no attention to them, knowing that trousers wrinkle anyway because a man moves his legs into so many different positions. But, trousers should be balanced properly, just the same as a coat, and you will see with how much more ease and grace they hang when such is the case, than if they are improperly balanced.

For a Comparison.

Put a coat that is not properly balanced on a man. Suppose that the coat is too short in the front shoulder, making it rest on his seat. You will notice the unsightly wrinkles it draws when the man walks. You will find the same fault with trousers where a certain part of them rest on his knee, either inside or outside, and they will have these same unsightly wrinkles.

For Bow Legs.

In looking over a reputable journal a few days ago, I noticed pant draft for bow legs. Here is what the article teaches:

The writer uses the same draft as for regular pants, and says, "I go in 1 inch at bottom and nothing at knee, the same as for a normal figure". Now if you will go to the trouble to measure a bow legged man around both knees, a measure I illustrate in this book, and also a man with normal legs, you will find that the bow legged man's knees turn out any distance from one to six inches more than the straight man. Then how can a pant that is cut the same to the knee as a regular pant, fit a bow legged man, who may require from one to six inches more goods out at this point? And furthermore is one inch going to be enough to swing the bottom in for all bow legged men when their legs vary in the amount bowed from one to six inches?

This is only one instance in many of these impractical teachings, which instead of being instructive are misleading to the cutter who tries them.

For cutting bow legged trousers, you should bring the outseam out as far at the knee as the man's knee really extends and throw them in at the bottom, as far as the measure indicates. This in extreme bow legs will give you a tolerable crooked outseam, but the inseam should be filled in at the knee. You should always avoid cutting small knees for a man with bow legs.

A FEW NECESSARY POINTS IN THE CONSTRUCTION OF A GARMENT.

A GARMENT is robbed of a great deal of its style and beauty by being put together improperly A cutter should always see that his garments are not only sewed and pressed well, but should see that the different parts are put together in the right manner.

The Proper Way to put in a Sleeve.

In sewing in a sleeve the under sleeve should always have fullness held in, enough fullness to make the curve of the under sleeve conform to the curve of the scye.

A great many cutters and tailors adhere to the old way of holding the under sleeve tight, which makes the sleeve break under the back of the arm. To illustrate this, lay your under sleeve pattern on the coat where it should be put in. You will see the curve on the sleeve is more nearly straight than the curve of the scye Then how is it possible for the sleeve to hang nicely in the back when the different curves are sewed together smoothly? Whereas, if you draw the under sleeve in with a thread, it will assume the shape of the back scye, and will consequently hang smooth, at the same time leaving enough goods in the rear to allow you to move your arm freely.

How to Put a Collar on a Coat.

The first thing to be avoided is too much shrinking and stretching of the collar, which is not only entirely unnecessary, but is ruinous as well. A great many of the old school will be averse to this method at first, but after they have tried it a time or two, they will see it is the only possible way of imparting grace to the collar of the coat.

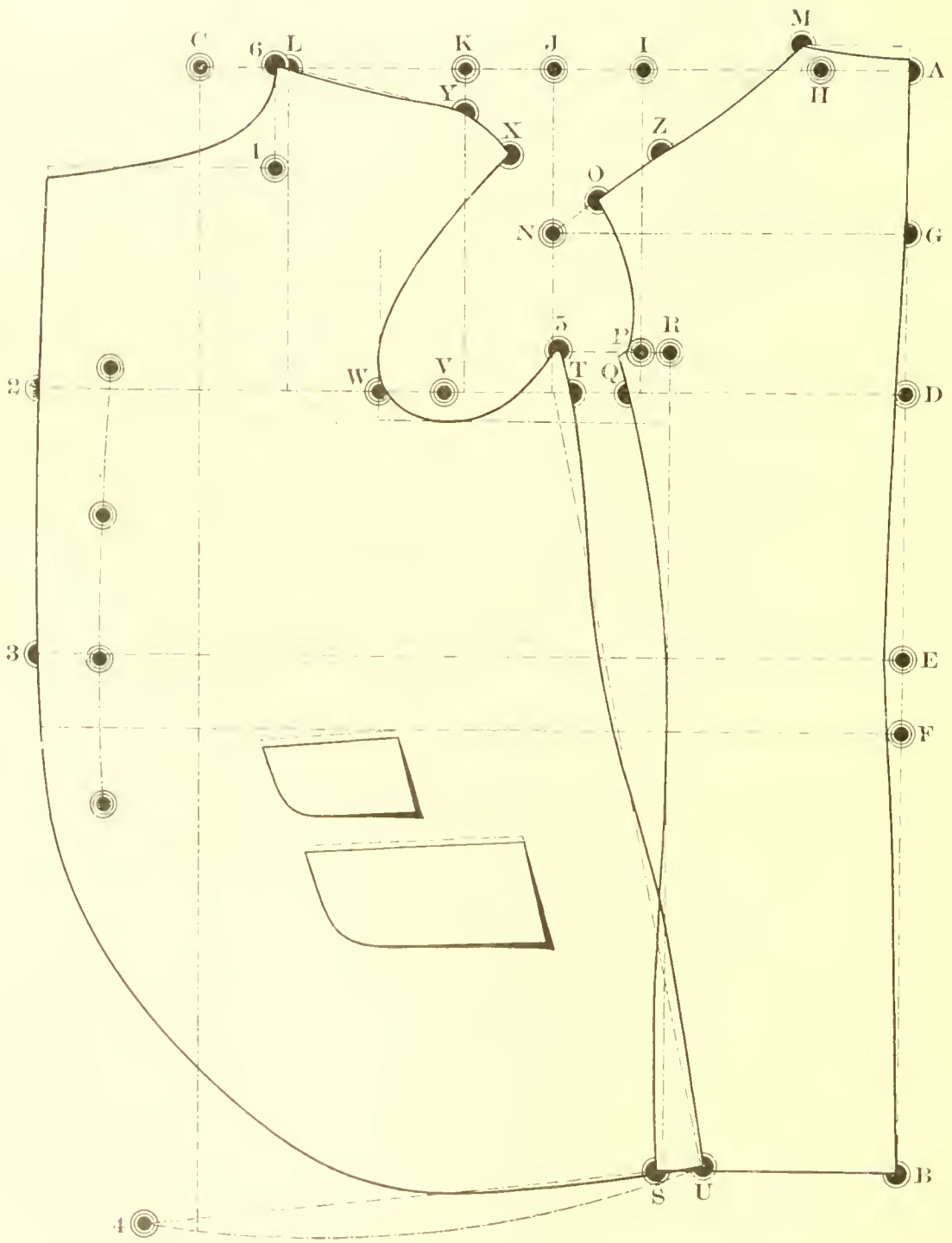
The collar should not be pressed into the shape of a "horseshoe", which some tailors insist upon doing, as it prevents a collar from standing up beside the neck. A collar is cut to fit the neck, and after the coat is cut to fit close to the neck, then the collar should begin at the gorge and stand up along side the neck, and not lay upon the shoulders, which will be the case when too much shrinking is resorted to.

I have seen a great many cutters examine garments when finished. They take the coat with both hands inside of the armholes, and sight over the collar along the shoulders, and when the collar is not as flat as the shoulder, they send it back to the tailor with the instructions to "press it in better". That this is entirely wrong, there can be no question, because the break of the collar is made so much smaller than where the seam is, that it will be impossible for the collar to stand up as it should. The result will be that the break will press against your neck, forcing the shoulders out of their position, and making the coat feel as if it would slide off your shoulders. How can it be otherwise when you have cut the coat itself to come up to the neck, and then have the collar pressed in such a manner that the break will be where the seam of the collar should be, and the seam will be forward one inch (the width of the stand after made up) from the neck.

The seam of a collar is cut with enough curve to throw the break toward the neck with scarcely any shrinking whatever. All that is required is a proper amount of pressing and slight shrinking in the center of the back.

For example, we will take a standing collar such as are used for clerical coats, uniform coats, etc. No tailor will shrink a collar of this kind in the same manner that he would shrink the regular turn-over collar, and why? I am sure I cannot tell, since they both should fit in the same manner. Therefore, you will see how absurd it is to shrink the one and not the other. Now there are cases when a little shrinking can be resorted to, but only where you have a figure with a short fat neck, or one with the neck pitched forward.

The matter of putting in a sleeve properly and putting on a collar are two very important points in the construction of a coat, and cannot be treated lightly. Close attention by a cutter in having his collars and sleeves treated in this manner will amply repay him for his trouble, and impart a certain distinctiveness to his garments that will be noticeable to all good dressers.



4-BUTTON SACK DRAFT.

TO DRAFT FOUR-BUTTON SACK.

SQUARE lines A B and A C.

First take half of breast which is 18, add 1 in always. Making 19.

From A to H is $\frac{1}{8}$ of 19. H to I is $\frac{1}{4}$. I to J is $\frac{1}{8}$. J to K is $\frac{1}{8}$. K to L is $\frac{1}{4}$. L to C is $\frac{1}{8}$.

A to D is depth of scye $8\frac{1}{2}$ inches.

A to E, F and B are natural waist, fashionable waist and full length.

G is half way between A and D.

Square across from G, D, E, F and B.

Go out $\frac{1}{2}$ in. and up $\frac{3}{8}$ in. from H to get point M.

Square down I, J, K, L and C.

Draw line from M to N, O is 1-16 breast from line I.

Shape centre back curving in $\frac{1}{2}$ in. at E.

Shape from half way between line A and M to M and from M to O and from O to P.

P is $\frac{1}{4}$ distance between D and G.

From P to R is 1-16 breast.

Square down from R to S.

Finish back as represented, leaving seam at P.

From Q to T is $1\frac{1}{2}$ in.

S to U is 1 in.

Draw line from $\frac{1}{2}$ in. inside of T to U.

Square across from P to 5.

D to V is blade measure and 1 in.

V to W is $1\frac{3}{4}$ in.

6 is $\frac{1}{2}$ as much forward from L, as V is forward from line K.

A to M and W to 6 is 1st over measure and $\frac{1}{4}$ in.

D to Z and V to Y is 2nd over measure with $\frac{1}{4}$ in. deducted.

Shape shoulder seams through Y to 6.

From 6 to X is same distance as M to O.

Square up and across from W $\frac{7}{8}$ in. below breast line.

Shape side seams from 5 through T to U as represented.

Shape scye from X touching line W, on to 5 as illustrated.

6 to 1 is $\frac{1}{8}$ breast.

Square across from 1, shape gorge as represented.

From D to Q and T to 2 is $\frac{1}{2}$ of full breast & $3\frac{1}{2}$ in.

Square down from 2.

Measure from P to S and make from 5 to U same length.

Sweep from U by L to establish 4 which is 2 inches from line G on sweep.

First button is 5 in. from top and the others are $4\frac{1}{4}$ in. apart.

Shape front and bottom as represented.

NOTES.

In shaping back of a scye come forward from line I just $\frac{1}{2}$ as much as V is forward of line K.

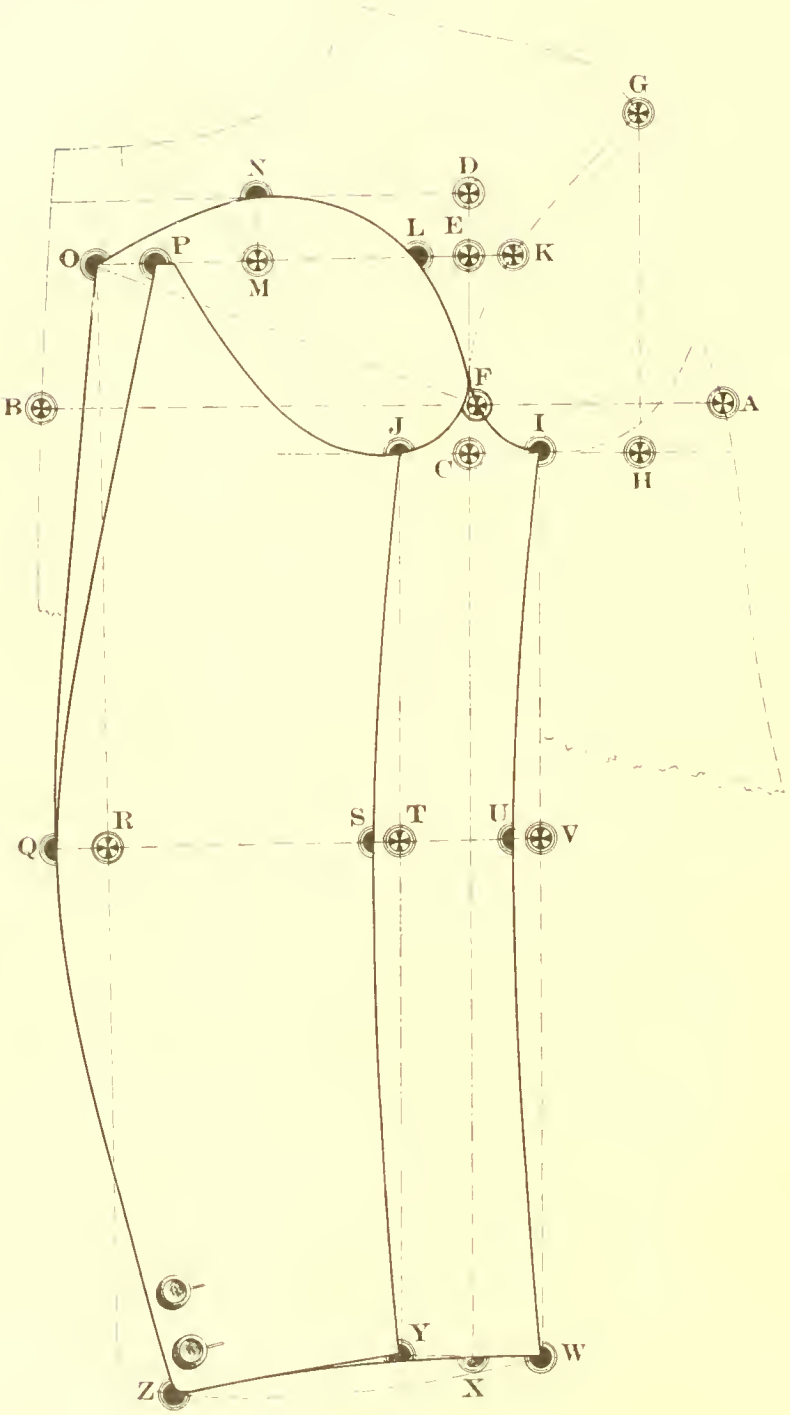
6 is also $\frac{1}{2}$ this distance from line Q.

If Blade measure brings V back to line K, indicating an erect figure, so also must point 6 be brought back to G, and back of scye shaped to meet line I.

Line K controls lines I and L, for whatever distance the blade measure comes forward, or backward, on line K, just half of this distance should shoulder point be located forward or backward of line L and back scye shaped forward or backward of line I.

This will always insure the shoulder point being in the proper place.

In making coat close fitting in the waist, take out between back and forepart, and take out gore under the arm, the amount necessary to reduce the actual waist measure to half of full waist and $3\frac{1}{2}$ in. In large waist, stout, etc., add to the front the amount to make actual waist measure and $3\frac{1}{2}$ in. without taking out gore or between back and forepart.



SLEEVE DRAFT.

DRAFTING SLEEVE ACCORDING TO SHAPE OF SCYE.

THIS sleeve is drafted by an 18 inch scye. Take forepart of pattern and draw outlines on your paper as illustrated by dotted lines, tracing breast line and line ⅞ of an inch below. After having traced these lines remove your forepart from the paper and square up and down from front of scye by breast line.

Measure distance from H to G on thirds, then go up on fourths same distance from C to locate point D.

Then down on D same amount on sixteenths to locate point E.

Square across from D and E; L is always same distance from E as K is from E.

From F to O is ½ scye.

M is half way between L and O.

N is directly above M.

Shape over sleeve from F through L, N, on to O.

Square down from O.

I and J are each 1-12 scye from C.

P is 1¼ inches from O.

Z is full length of sleeve.

R is ½ inch below, half way between O and Z.

Q is (1) inch from R.

Square down from J and I and across from R to V.

Sweep from line opposite Z at full length of sleeve by N across to W.

X to Z is ½ of cuff and ½ inch.

From V to U is ½ inch and from T to S is ½ inch.

Finish sleeve as represented.

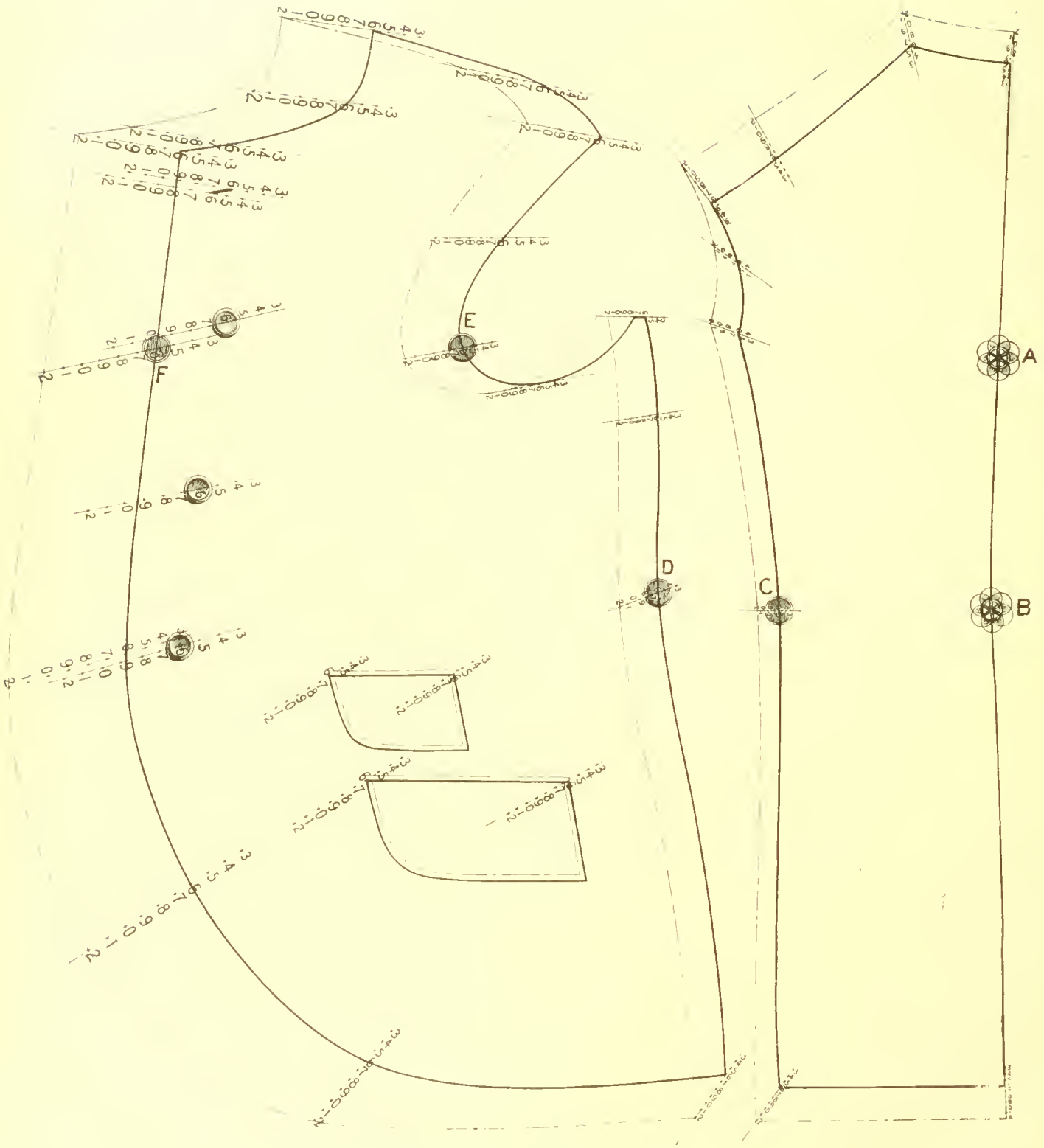
NOTE.—This sleeve is for a coat with cut under arm of coat. When coat has no gore under arm you should add 1 seam to over and under-sleeves.

To get a sleeve that will fit the scye and always be perfect, draft your sleeve according to the armhole. Notice the draft in this volume, and you will see that where the shoulder increases in width so the sleeve decreases, which always insures a smooth sleeve.

Quite a number of systems teach the drafting of all sleeves the same by the scye measure regardless of the height or width of shoulder, which cannot possibly be correct. The scye may be wide from front to back and narrow from top to bottom, or narrow from front to back and wide from top to bottom, making the total measure of the scye the same. You would consequently draft the same sleeve for the different scyes, with bad results, of course, because a narrow deep scye requires a narrow high sleeve, just as sure as a wide shallow scye requires a wide low sleeve.

The height of the ball of the sleeve must be regulated entirely by the length from the bottom of the scye to point (G) as in the sleeve draft in this volume. So also must the width be regulated entirely by the distance from front to back of scye.

By using this sleeve you will never have folds running from the front to the back at top of sleeve. You will never have a fullness under the arm in the sleeve caused by the ball of the sleeve being too short. You will never have a wrinkle at top of ball of sleeve, running from front to back, caused by too much length at top. In fact you will have a sleeve that fits the coat, and for all time insures you against any annoyance caused by ill-fitting sleeves.



4-BUTTON SACK COAT CHART.

With Sizes 36 to 42.

L of C.

SYSTEM OF GRADING.

IN THIS system I use two models. The cut shows sizes 36 and 42, which are used for men's regular size coats. While the single model system is simpler than this one, it is also unreliable, and produces large and small sizes that are entirely out of proportion. This cannot happen when two models drafted by my proportion measures are used.

First you make your model 36, being careful to get it accurate. Take the proportionate measures in this book, and use them the same as actual measures. This will give you a perfectly balanced proportionate garment. After finishing the 36, make your 42 size shaping the different lines by the 36 model. Then place the 42 forepart on the paper you intend using for your chart, and mark the outlines on said paper. Also, mark pockets, buttons and all the important points as shown in the cut. After you have the 42 size finished on your chart, then lay the 36 model on as shown in the cut, having the side seam of the 36 about one inch in the rear of the 42. Mark your 36 the same as you previously marked the 42. After this is done draw lines from all points on the 36 to connect with corresponding points on the 42, as per illustration. You will notice the most vital points are lettered, as G, which is the breast line or depth of scye; B, C and D are at natural waist; E at sleeve notch, and F on breast line. The other lines for your division of sizes should be placed at all corners and curves, as illustrated, to retain the shape of your patterns.

After all parts are connected by these lines, divide the space equally between the 36 and 42 on these lines into the number of sizes between them. To better explain this, there are 6 sizes between 36 and 42. You will therefore divide this space into 6 parts equally, which gives you sizes 36, 37, 38, 39, 40, 41 and 42. Then to find sizes 33, 34 and 35, space the 33 the same distance from the 36 as the 39, and divide equally into three parts; namely, 33, 34, 35. All parts should be treated in this manner, as shown in the cut. After your chart is completed, any size is easily taken off by simply punching through all the points of the size desired.

In making a full set of patterns, first take off your 36 size and complete the pattern; then take off your 37, and use the 36 to shape the lines, and the 37 for the 38 and so on. For the 35 shape with the 36, and the 34 with the 35, etc.

For Making Sack Coat Charts.

Make all the parts separate, as the forepart, back, upper sleeve, under sleeve and collar. In all charts, each part should be made separately, which will make it easier to handle.

After studying the cut in connection with this article, you will be enabled to make charts for all garments. The position of the patterns on the chart is of no vital importance. All that is required is that you get your points connected properly, and divided equally. You will, after practicing this for a time, find a convenient way to place your patterns in making a chart. The two sizes should always be placed a certain distance apart, sufficient to enable you to get your division of sizes between conveniently.

GRADING TROUSERS.

TROUSERS are graded slightly differently from the other garments for the reason that you have two sizes to contend with, the waist and length. For grading trousers use the following method:

After making your two model sizes, mark the large size on your chart, marking all points as in the coat; then place your small size, making the knee notches for corresponding lengths meet on the same line. We will say that you make your two models, one a 32x32, the other a 38x32. Then mark these two sizes on your chart, with the same line answering for the knee of both drafts. To get the different lengths, go down from the bottom, one inch for each extra inch in length, and up one inch for each inch less length, making the shape of the bottom the same at each one of these inch lengths. The sizes should be also divided the same as in the coat chart for the sizes of the bottoms. The knee should be raised one-half (½) inch for each inch less length, and lowered one-half (½) inch for each additional inch in length.

After your chart for trousers is made, it will have a straight line across the knee for one length; for each inch different length, there will be another line ½ inch distant, and each one of these lines has

the division of waist sizes from 32 to 38 at the outseam and inseam of leg. Each of these lines should be marked in the center with the length as 31, 32, 33, 34, etc. Then when taking the trousers from the chart, you will have to find the line indicating the length of leg, and go out on this line for the size indicating the waist; for instance, suppose you want to take up a 36x32, you will necessarily punch through the size 36 waist on the 32 length line. This applies both to the knee and bottom. The difference is that the length lines at bottom are one inch apart and at knee, ½ inch apart.

A chart for trousers made by the above method will produce all your trousers true to your model. In fact, the only way of making any set of block patterns is by grading, all argument to the contrary notwithstanding, because it gives them uniformity and correctness.

You might make a set of patterns by drafting each one separately, and some would be right, while others would be wrong. I have seen block patterns made by drafting, one at a time, and some parts of the smaller sizes were larger than the same parts of the larger sizes. In grading, this is impossible, for each size has the same uniform increase or decrease as the case may be.

A set of block patterns made by the above method will possess certain valuable features, little dreamed of by the ordinary cutter. For instance a man measuring 36 breast can easily wear a 35, 36 or 37 size, and either will fit him nicely. These things are facts, which experience will prove.

Men's Proportionate Measures.

BREAST.	DEPTH OF SCYE.	BLADE.	1ST OVER.	2ND OVER.
33	7⅞	10¼	10¾	15½
34	8	10½	11	16
35	8¼	10⅞	11¼	16½
36	8½	11¼	11¾	17
37	8⅝	11⅝	12	17¼
38	8⅞	12	12¼	17½
39	9	12½	12½	17¾
40	9¼	12¾	12¾	18¼
41	9⅜	12⅞	13	18½
42	9⅝	13⅛	13¼	18¾
43	9¾	13¼	13½	19
44	10	13⅜	13¾	19¼
45	10⅛	13⅝	14	19½
46	10¼	13⅞	14¼	19¾
47	10½	13⅞	14½	20
48	10⅝	14	14¾	20¼
50	10¾	14¼	15⅛	20⅜

Boys' Proportionate Measures From 28 to 34.

BREAST.	DEPTH OF SCYE.	BLADE.	1ST OVER.	2ND OVER.
28	6½	8½	9½	13
29	6¾	8⅞	9¾	13½
30	7	9¼	10	14
31	7¼	9⅝	10¼	14½
32	7½	10	10½	15
33	7¾	10¼	10¾	15½
34	8	10½	11	16

Children's Proportionate Measures From 3 to 12 Years.

AGE.	BREAST.	DEPTH OF SCYE.	BLADE.	1ST OVER.	2ND OVER.
3	21	4¼	5⅜	7	8½
4	21¾	4½	6	7⅛	9
5	22½	4¾	6¼	7⅜	9½
6	23¼	5	6⅜	7¾	10
7	24	5¼	7	8	10½
8	24¾	5½	7¼	8¼	11
9	25½	5¾	7½	8½	11½
10	26¼	6	7⅞	8⅞	12
11	27	6¼	8⅛	9¼	12½
12	28	6½	8½	9½	13

Sleeve Lengths From 3 to 12 Years.

Age.....	3	4	5	6	7	8	9	10	11	12
Sleeve Length	15½	16½	17½	18½	19½	20½	21½	22½	23¾	25

Lengths for Fashionable Waist, Sleeves and Vests.

Sizes.....	33	34	35	36	37	38	39	40	41	42
Fashionable Waist Lengths	17¼	17½	17¾	18	18¼	18½	18¾	19	19¼	19½
Sleeve Lengths	30	30½	31	31½	32	32½	33	33¼	33½	33¾
Vest Lengths	24½	24⅝	25¼	25⅝	26	26⅜	26¾	27⅛	27½	27⅞

Sleeve and Vest Lengths for Boys From 28 to 34.

Sizes	28	29	30	31	32	33	34
Sleeve Length	25	26	27	28	29	30	31
Vest Length	21	21⅞	22½	23¼	24	24⅞	25½

Measure For Knee Pants From 3 to 15 Years.

Age	3	4	5	6	7	8	9	10	11	12	13	14	15
Out Seam	12	12¾	13½	14¼	15	15¾	16½	17½	18¾	20	21½	23	24½
In Seam	6	6½	7	7½	8	8½	9	10	11	12	13	14	15
Waist	23	23½	24	24½	25	25½	26	26½	27	27½	28	28½	29
Seat	24	24¾	25½	26¼	27	27⅞	28½	29¼	30	30¾	31½	32¼	33
Bottom	9½	9¼	10	10¼	10½	11	11½	12	12½	13	13½	14	14½

These tables of lengths will be found valuable to any cutter desiring a set of block patterns They are not only reliable, but are the standard lengths of to-day. All garments that have any pretentions of being first class must have these lengths. A slight variation from these lengths for proportion garments will make the garments defective, because experience has proven that there can be but one length for different parts of different sizes that are recognized the country over as giving the greatest satisfaction, and fitting the most people, and the tables I publish contain these lengths.

You will also find the table of proportion measures equally as true as the table of lengths. They will produce a garment that will fit the largest percentage of people. You will find them of great value by comparing them with measures you take every day, and you will also be able to tell if you have a true measure. For instance, if you measure a man who is very erect, then by comparing your measures with these, you will notice that your blade measure will be smaller, and your first over will be longer, providing you have taken a correct measure. This will show that your measure is right. You will find that these comparisons will be of great advantage to you in your business. But the greatest value of these proportion measures to you is in your being able to make block patterns that will be right, such patterns as will meet the general demand. There is a large field in this country for cutters who are expert in producing first-class proportionate patterns, and I know that by following the methods and using the measures in this book, you will become expert in this business, providing you have any natural ability.

I shall ask that you give these measures your closest attention and endeavor to find a flaw in them. Compare the lengths I give with those of any first-class proportionate garment, and be convinced of their correctness. Remember that it is the correctness of things which distinguishes the superior from the inferior article.

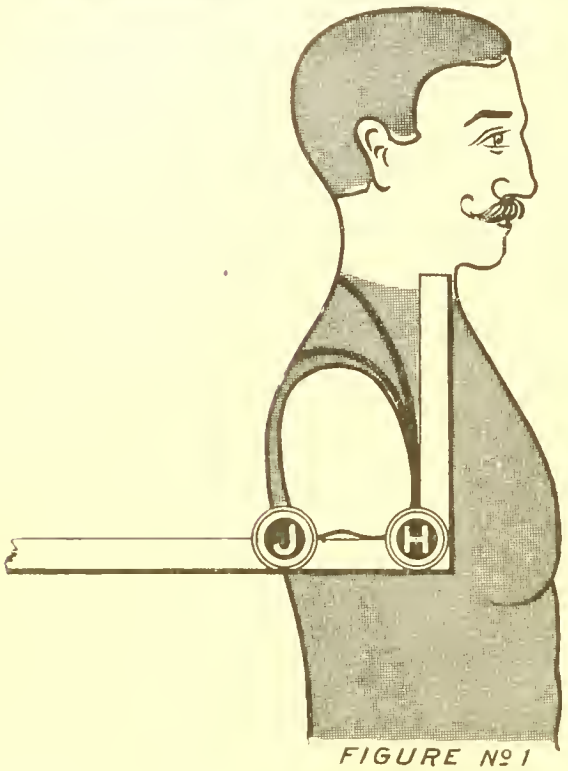


FIGURE Nº 1

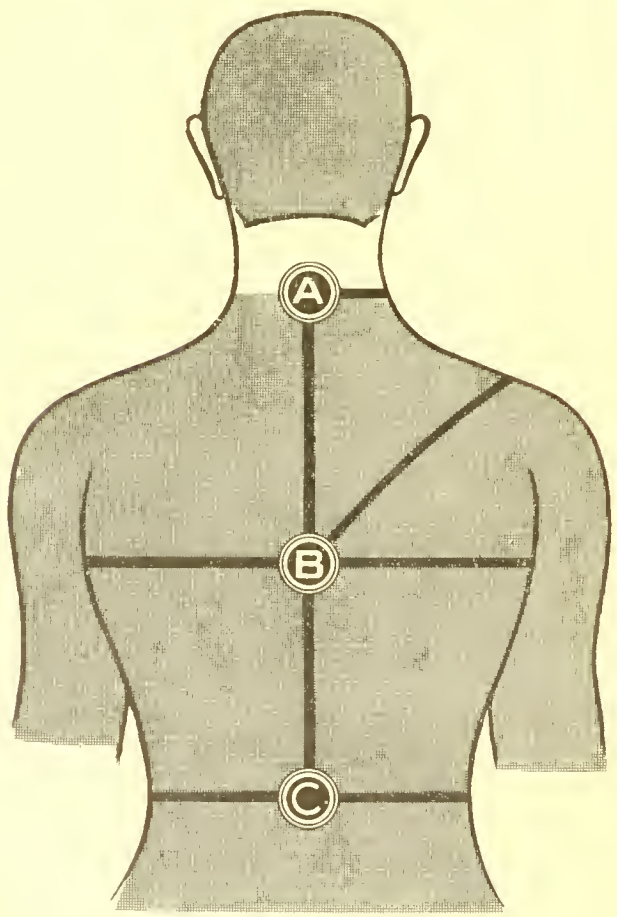


FIGURE Nº 2

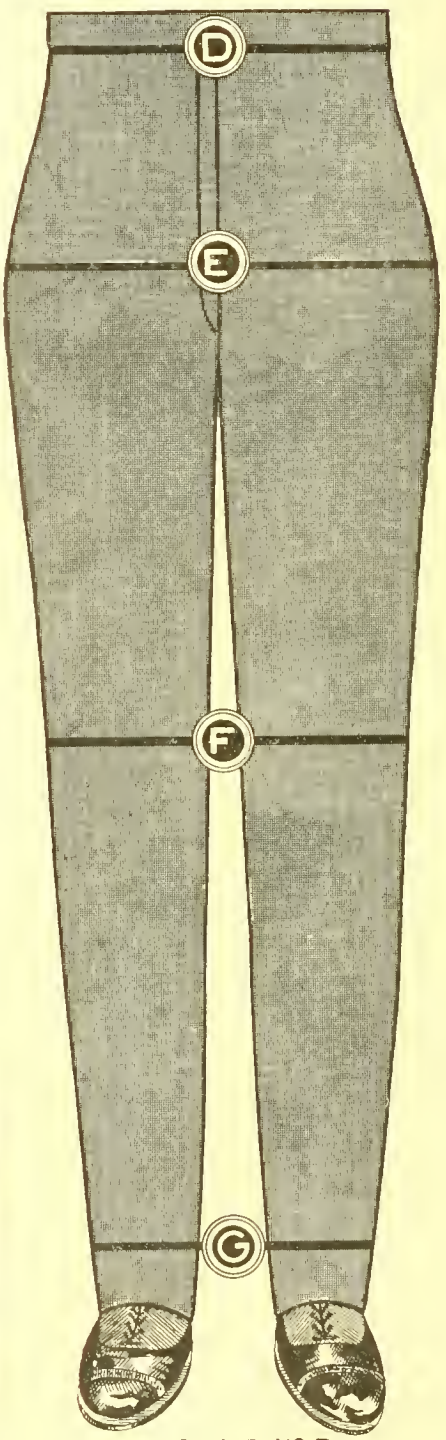


FIGURE Nº 3.

MEASURES ILLUSTRATED.

DIRECTIONS FOR MEASURING.

FIRST have the customer remove his coat; then see that there is no surplus goods around his body. If the vest is too large and has surplus cloth in it, you will be unable to take an accurate measure. You should therefore pull the buckle strap close, making the vest smooth around the waist, and pin any surplus, that may be around the breast, under the arms. These small items are easily and quickly attended to, and will insure you an accurate measure. After this is done place your square under the arm as illustrated in Figure 1, having the long arm of the square horizontal; then mark in the corner of square at H and above square in the rear of arm at J. Remove your square place it horizontally across the back on a line with your mark J; this will give you point B shown in figure 2 (the depth of scye); then find the point H on opposite side of customer with square, using the same process as at first; then throw both ends of the tape line over client's shoulders, letting the center rest at back of neck. After gently pulling the tape back and forth a time or two, it will rest in its proper place, giving you point A, which should be marked.

Point C is the most hollow part of the waist, directly above the hip bone. This point should also be marked; then commence measuring as follows, from A to B (depth of scye) on to C (natural waist) continue for full length. Then again from A cross neck down in front of shoulder to point H (first over); then begin at H going across back through B to point H on the other side of customer. This gives you the blade measure when divided in half. You should always measure across the back to get a true measure, because it is next to impossible to locate the centre, if you should want to take half of the blade. By taking this measure across both blades and then dividing in two, you will always have an accurate blade measure, which is very important in locating not only the front of scye, but also in locating the entire front shoulder. Now place end of tape at B and measure over the shoulder to H (second over); take sleeve measure from center of back to elbow and on to wrist bone, having the arm in a horizontal position, and the elbow bending in the shape of the letter L.

BREAST AND WAIST MEASURES.

The breast measure should be taken with the tape horizontal and close up under the arms, drawing moderately tight.

TO MEASURE FOR TROUSERS.

First the outseam from hip bone. Then the inseam from close up in crotch. Then have customer stand with his heels about 3 inches apart; take measures, D waist; E seat; F around both knees; G around both ankles. Measures F and G give you the exact slope of the customers legs. If the customer is bowlegged, measure F will be large in proportion to the seat, and if the knees are inclined inward, this measure will be small. You will consequently know exactly how much goods to leave at the outseam at knee, which will always insure you perfectly balanced trousers

I explain these measures more minutely in my "remarks on trousers". A great many cutters are acquainted with some of the above measures, but I deem it best to give them all, and explain just how they should be taken, for the benefit of those who have a poor measurement system. An accurate measure is invaluable in cutting garments, and by following the above instructions carefully, you will be enabled to get as true a measure as possible, which will certainly insure success when applied to a perfect system of drafting.

WAIST SUPPRESSION.

THE amount taken out between Y and 1 on the frock coat draft cannot be arrived at by any set rule in cutting garments to actual measure, because of the various shapes you will have to contend with in this branch of cutting.

For instance, you take two measures both being the same—we will say 36 breast, 33 waist, and 11¼ inch blade. One might have a hollow waist in the back, and full in the front while the other may have a full waist in the back, with hollow waist in the front. Some will say that when a man's waist is full in the back, he is a stooping figure, and when he is hollow he is always erect. This is not the case, because two men may have the same posture, and still have the varying waists, of which I speak. Therefore, you will see that it is impossible to have any set rules for governing this point.

The way to determine what quantity is to be taken out in cutting garments to actual measure, is to observe at what angle his back runs from his blades to his waist. There are various ways in which this can be determined by measuring, but they cannot be relied upon, for the reason that the slightest movement of the client's body, will change the position of his waist, throwing it more hollow or more full in the back.

You might tell a man to stand in his natural position, and nine of ten would stand more erect than their natural position really is. You will therefore see the impossibility in having a set rule for this point. Just notice when measuring how much further your client's blades project then the waist, and your eye will soon become experienced, and you will be able to tell by a glance when a man requires more or less suppression than the average.

It will be necessary for a cutter to have a mark of some kind, that he should always put with the measure of individuals directly after measuring to remind him of suppression required, or the shape of the individual's waist.

There is a lot of discussion on this particular point, in garment cutting. Some take out a certain proportion of the breast; others the difference between breast and waist, and still others compare the blade measure with the waist measure. These methods will all do in some cases, and in others they will none of them be correct. The quantity I take out in my draft will be right for the majority of people.

Some figures have the breast and waist measures equal, and still require as much taken out between the back and side body as others with a breast measure four inches larger than the waist, requiring the extra amount of goods in the front. Of course, where the figure is erect, and the coat balanced properly the goods will be thrown forward where it belongs, as is the case with a great many corpulent figures, they being erect.

The quantity taken out should seldom be less than one inch or more than 2½ inches, and this quantity is not to be regulated by the position of your client, whether he be erect or stooping, but by the slant of his back, from the shoulder blades to his waist, for when a figure is erect or stooping the shoulder measurements and balance of the garment will regulate this.

One thing on this subject, which is very important, is the quantity taken out between 2 and 3. This can in most cases be regulated by the difference between chest and waist, by taking out ⅛ of the difference between chest and waist where the chest is the larger, and by lapping side body over front the same amount, where waist is larger than chest.

Notice, when measuring a man with a large chest and very small waist, that the slope of his body under his arms to his waist will be inward, while in the opposite case, with a small chest and large waist, the slope will be just the opposite. For this reason, it is plain that the smaller the waist in proportion, the more it will be necessary to take out at this point, and vice versa.

This holds good in nearly all cases. Strict attention to this method will prevent many wrinkles in the waist of a frock coat, especially in cloth that is not pliable, for then you must take out the goods in the proper place, or the coat will never fit smoothly in the waist

In pliable goods these defects are not so noticeable, but they will never-the-less prevent your garment from being graceful.

FAULTS LIKELY TO BE FOUND IN COATS AND HOW TO ALTER SAME.

A Coat Swinging Away at Waist and Seat.

THIS may be caused in several different ways, which are, by having the front shoulder too long: the depth of seye too short, or the coat may have been cut too full in the waist and seat. The fault is easily discerned by the following observations:

The short depth of seye, and long front shoulder give the same effect. To determine which is at fault, just notice the back, immediately under the arm, and if there are small wrinkles pressing against the arm pit, then the depth is too short, which can easily be remedied by raising the back at the side seam, letting the side seam of the forepart go down, and the side seam of the back go up.

When the front shoulder is too long, the coat will throw long folds running from the blades down under the arm to the hips on both sides. This fault must be remedied by taking some off the top of the front shoulder until it swings the coat around to a proper balance.

In both these cases, you will notice the bottom of the coat will not button, providing the coat is cut to the waist measure. Therefore, you will have to use the above alterations to swing the coat forward, and cover this deficiency.

These alterations, if used properly, and with care, will always bring the coat to a proper balance, which is in fact the most essential point to be considered in a coat. These alterations are simple, and well known, and always used by experienced cutters. I give them for the benefit of the less experienced ones.

A Coat that is too Close at the Seat.

Now we will take a coat that has just the opposite faults, swinging against the seat and throwing a puffy fullness in the waist. This is caused either by the front shoulder being too short, or the depth of seye being too long. It is easy to distinguish which is at fault in this way: If the front shoulder is short, the coat will not only be tight at the seat, but will also draw wrinkles from the arm hole to the shoulder point, which should be remedied by letting out the shoulder of forepart; while if the coat is too tight at the seat and does not draw on the front of shoulder, it is an indication that the depth of seye is too long in the back, and should be altered by taking off the required amount at the top of back, leaving the top of back in the same shape as before, but shorter.

A Coat that Draws Wrinkles in the Shoulder.

This is a point that gives young cutters more trouble than any other fault of the garment, and it has several different causes, which are easily distinguished by the following rules:

If a coat draws wrinkles from the shoulder point to the front bottom of seye, the fault will be in having the first over measure too short, which should of course be made longer. But if the coat draws wrinkles from the shoulder point to the bone at the top of shoulder, this shows that the shoulder is too crooked, the shoulder point being too far back. When this point is drawn forward to its place at a man's neck, where it belongs, it will draw wrinkles and become too tight on this bone, which you can easily prove to yourself by taking a pattern and by laying your left hand at the breast line of coat and pulling the shoulder point forward, this will produce the same wrinkles that will be found on the finished garment. To take these wrinkles away, and make the shoulder perfectly smooth, you will have to add on the front of this point, that is, go out further in the gorge and take off the same amount at the shoulder at seye, making the width correspond with the shoulder seam of back.

Coats that Break in Front of the Arm.

This fault has several causes. If a shoulder be too straight, that is, if the shoulder point be too far forward, it is just the reverse of the fault I spoke of in a coat drawing wrinkles in the shoulder. Where this is the case, the break will run horizontally from the front toward the back, which should be altered by moving the shoulder point backward and adding this same amount at seye to the shoulder seam.

Breaks different from the ones above described, are caused by the seye being improperly shaped. A great many seyes are cut perfectly round, which is a mistake, and will never produce a clean fitting garment, except for a very erect figure. The more a figure is stooped, the more should the seye be oval shaped, the front bottom being the most hollow part.

A Coat that Stands Away from the Neck.

The different causes of a coat standing away at the neck are the following:

The depth of seye being too short will make a coat stand away at the back of the neck, which can easily be remedied by lengthening this depth, not by cutting out of bottom of seye, which would do no good whatever, but by moving the back up at side seam, and letting the side seam of forepart down. This will throw the coat to the neck neatly. When a coat stands away at the neck opposite to and in front of shoulder seams, the cause is either in the first over measure being too long, or the second over measure too short. Or, sometimes by the gorge being hollowed out too much.

If the coat is tight on the shoulder bone, then it should be let out to allow the coat to settle down, and the collar will fall in its proper place. If it is too loose at the shoulder point, it should be taken in there, and the outer part of shoulder not molested, which would have a bad result, if let out when not too tight.

When it is caused by the gorge being too hollow, you will notice that the seam (when the collar is sewed on) does not come close enough to the neck, which will necessarily have to be let out, in order to bring the collar to the neck. In other words, you will have to fill your gorge in

A Coat that Sags and Breaks at Back Underneath the Arm.

This is a fault that presents itself very often to cutters. The garment will draw ugly wrinkles from beneath the arm running at different angles. It also throws long folds from the back of blades towards the hips, giving you the impression that there is too much goods over the blades You will never be able to remedy this by taking in at the side seams. The only way to remedy this is by taking in at the second over measure making the coat shorter at the outside of shoulder. Sometimes it will be necessary to "pare" out a little at the back of seye when making this alteration.

There are times when the tailor is to blame for different faults occurring in garments, and sometimes the cutter gives the tailor wrong instructions in making a coat. For instance, some cutters when they see that a coat does not fit smoothly on the shoulder, will have the seye stretched and V-s cut in canvas in order that the coat may settle over the bone of the client's shoulder, and after the seye is unmercifully stretched and the coat settles down some better, they wonder what makes it sag under the arm.

It is nothing more or less than this. In stretching the seye you have made the second over measure too long, and the coat will consequently sag under the arm. A well cut coat requires very little stretching Whenever a coat is tight on the shoulder bone and wrinkles as the result, it is an indication that the shoulder is too crooked, and should be straightened by the alteration of which I have previously spoken.

Some Facts About the Shoulder Point.

A misplaced shoulder point does more damage to a garment than any other mistake you could make, with the possible exception of an ill-balanced garment.

And since the balance is so simple a matter, and can be altered so easily by changing the length of the front or back of shoulder, just as the garment needs, I think it safe to say that the shoulder point is the vital point. I will also say that when a cutter has mastered this point, he is on the road to success. Who can gainsay this? No one, I am sure, because a misplaced shoulder point will show up more faults than any other illy-constructed part of the garment.

Here are some of the symptoms of a shoulder point that is not in its proper place: It will make the coat draw unsightly wrinkles on the shoulder, and will make the lapel bulge out, away from the shirt. It will make the coat press down on the outer edge of the shoulders, feeling very uncomfortable, and will make the coat break in front of the arm.

All these faults can easily be avoided by any cutter, if he will always get his shoulder point in the right place. This can be done by following the instructions that I will give, and by making a close study of the first draft in this book.

The proper place of the shoulder point:

A shoulder point should and can only be in one place, and that is directly in front of the point of back, where it joins in seaming. If it is one-half inch in front of or back of this point, it will draw wrinkles, (as anyone can see,) since it must be joined to this point. How can we get the shoulder point to this place?

Notice the draft, see points O and Q. You will notice that by lapping over point O, it will meet point Q. The same with points H and G. By lapping over H, you will meet G. No one can deny that this will give you a smooth shoulder, providing the draft is lapped over in the proper place when drafting, as in the shaded part of draft. Now the point to locate is where the draft is to be lapped over. This should be exactly where the coat turns around a man's body, the exact line on his side which divides his back from his front. To illustrate this better, I would say to take a piece of cardboard and lap your paper over it, and where the crease comes over the edge, there is where the turning point is. Of course, a man's sides being thicker than cardboard, you will have a little more difficulty in locating this point. But, in using the blade measure, and finding out how large a man's back is and how large his front is, you can get this turning point just as accurately as if you folded the paper over a piece of cardboard. (Read my measurements for locating this dividing point.)

And, since the coat turns over at this place, it is necessary that the point at neck in front should meet the point at back. You can easily see this is the only accurate way of locating the shoulder point. You can also see this is no pet theory, and I can assure you that it is the only possible way I have ever found of locating the shoulder point accurately.

It is impossible to make a mistake on this point by this method, if you have a true blade measure, which measure can be accurately taken by following my directions in measuring.

JAN 5 1901

LIBRARY OF CONGRESS
0 014 082 760 5